First Made-For-Theaters Music Short To Bow At Alabama Chain

By RICHARD GOLD

The first music promotional short produced exclusively for theatrical exhibition will unspool later this month at the Davis Theaters chain in Alabama. The music short, Carly Simon's "It Happens Every Day," was produced by the Gotham-based Music Motions firm.

According to Music Motions prez Tom Hayes, Davis will rent one copy of the 35m Dolby Stereo short for $200 a month and bicycle the print around its seven-theater circuit. Hayes closed the deal with Davis at the recent NATO Show South convention. The exec said that the Georgia Theaters, Martin Theaters, Wometco and Litchfield exhib chains were also "interested' in renting the short but have not yet committed to a deal.

"Our greatest competition is on-screen advertising," Hayes remarked, noting that exhibs who use paid blurbs are reluctant to add music shorts because they extend the audience turnover cycle. Hayes is hoping to lure these exhibs by offering commercial advertisers a 15-second tag at either end of the music short. Music Motions and the exhibitor would split the advertiser's fee under this arrangement.

Per Hayes, Music Motion picked up the entire $50,000 production tab, in return for which Simon per-

(Continued on page 562)

Payments After Death Sought By Wilson Ex

Hollywood, May 8.

Karen Lamm Wilson, ex-wife of the late Beach Boy Dennis Wilson, has filed suit in Los Angeles Superior Court seeking $60,000 from Wilson's estate in support payments that stopped after Wilson's drowning Dec. 28 on the claim that Wilson was "drunken diving."

Support obligations usually terminate upon the death of either party, but attorney Marvin Mitchelson said same rules applying to a drunken driver, in which that person is held responsible to anyone injured, should apply. He maintained Wilson's death deprived his client of a "valuable property right."

SENATE OKAYS BILL VS. PIRATE HAVENS

Washington, May 8.

Legislation that would curb trade benefits to countries that permit pirating of motion pictures and other products has been approved by the Senate Finance Committee, but insiders do not expect the House to complete action this year on its version of the bill.

The measure backed by the film industry, would amend U.S. law which gives duty-free treatment to certain less developed countries. New lingo would allow the Presi-

(Continued on page 524)

German Distributor Offers $20,000 For Pirate 'Story' Info

Munich, May 8.

For the first time in history, a West German film distributor is offering a reward for info about pirates who stole a film print probably to make illegal videocassette copies.

Neue Constantin is offering 50,000 German marks (about $20,000) for help in finding out who stole a print of the all-time biggest opening click in German history, its "The Never Ending Story."

The Wolfgang Petersen screen version of the children's fantasy by Michael Ende opened April 6 in the West German houses and in its initial three weeks rolled up over 3,000,000 ticket sales — most ever attained by a German film.

Despite tremendous efforts to keep all the prints under control, one print was stolen last week from a cinema in Hilden, near Duesseldorf, and Neue Constantin assumes that it was taken in order to make illegal videocassette copies.

"Never Ending Story," which cost around $25,000,000, is the most expensive production in German history and distributors are naturally anxious to make sure the

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5/9

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Canada Gets New Copyright Proposals

Ottawa, May 8.

A government White Paper proposing substantial revision to Canada's Copyright Act has been presented in the House of Commons.

Some of the recommendations are:

- Stiff penalties for infringement of copyrights, including jail terms for serious cases.
- Better protection for computer programs.
- The creation of copyright societies to help police the Copyright Act.
- Defining the producer of a sound recording as the author.
- Better protection for photographers.
- Compensation to the author for the rental of videotapes or sound recordings.

Significantly, it contains no plans to control home taping. Studies submitted to the federal cabinet have indicated that trying to control home taping would be prohibitively expensive.

The report must now be studied by an all party committee of the House and submitted to be drafted into a law which will then be voted on in Parliament.

With an election likely later this year, and a lot of other legislation awaiting passage through the House, the act may not be revised for some time yet. And it hasn't been revised for 60 years.

For infringement of copyright, the paper proposes heavier financial penalties, strengthening criminal sanctions and expanding crimi-

(Continued on page 43)

Beirut TV Outlets Keep Airing Despite Factions

Beirut, May 8.

There are now two government stations showing nightly what is supposed to be official news. The channels are 7 in West Beirut and 5 in the Christian suburb of Hazmiyeh in East Beirut.

Both channels belong to Lebanese Television, owned on a 50-50 basis by the government and private enterprise. Musa Kanaan, a retired Army officer, is the director of the company.

Now that there is nightly news on

(Continued on page 525)

Memories Of A Cannes Addict

Or, Living Well At The King Of Fests Is The Best Revenge

By MEL TOBIAS

Hong Kong, May 8.

It's the Haven of Hype, a par dise for posters, partygoers a starlets. It's where people jos one another as if trying to catch l last train to either heaven or he Among the trade, it is known as t Cannes Film Festival.

It stuns the senses, boggles t mind, impairs the eyes and dra the pockets. It's definitely o event the world could do witho

But the king of festivals is years old, and the same thing ha pens every year: some 2,000 crit and reporters turn up in a fruitle attempt to see 400 or more film and to interview at least some the 2,500 stars, directors and pr ducers who accompany them.

Cannes is really a quiet fishi village with a population of 70,0 but it dons a peacock personality May when the big-screen peop arrive. Though delirious to bask the glitter of this Riviera rende vous, they are perpetually whini and fretting about nearly ever thing, from exorbitant reservati fees in hotels to traffic jams.

They also grit their teeth at t practice of making the best ticke for the galas available even to t local butcher. This is reminisce of the Manila film fest's form evening screenings where t whole family — from grandmoth to housemaid — are all present.

But no use being so snobbis about Cannes. One just has to fa the fact that much of the festival exclusivity is somewhat gone a the oldtimers want this speci quality back to separate the No. fest from the imitative ones in t peasant level, from Vancouver

(Continued on page 562)

Doris Stein's Estate Left To Trust Fund

Hollywood, May 8.

The entire estate of the late Doris Stein (widow of MCA founder Jules Stein) was left to the Doris Jones Stein Family Trust, according to her will, filed in Los Angeles April 20.

Mrs. Stein reportedly held some 2,700,000 shares of MCA stock — worth over $100,000,000 — at the time of her death, April 7. Her will, however, made no mention of the MCA stock, nor its disposition, though it is believed the stock was the major part of her estate.

Her will also specified that if the trust was not in effect, her estate would go to its trustees. The will made no mention of who those trustees are, though they are believed to be her children, Jean Stein, Gen. Harold Oppenheimer and Gerald Oppenheimer, and her 10 grandchildren.

Gen. Oppenheimer said last week that his mother's estate had been put in a family trust. For specifics, he suggested calling Mrs. Stein's attorney, Martin Webster. Webster, however, failed to return numerous phone calls to his office.

Crowding Citations Bring Much Elation To Claridge Execs

By JOE COHEN

The nicest thing happened at the Claridge Hotel-Casino, Atlantic City. Their showroom, within two weeks, got two citations from the fire department for overcrowding. The hotel is rejoicing since the layout that caused the overflow was a display that cost, by all estimates less than $50,000 a week, and is outdrawing many headliners they have booked into their 620-seater at greater cost.

The show responsible for the pseudo-distress is "Sugar," the musicalization of "Some Like It Hot." It's conceded that part of the draw is former N.Y. Jets quarterback Joe Namath, who does a creditable performance. The fact that he works in drag a good deal of the time doesn't interfere with his ability to hurl a line or a song with the proficiency that he used to throw passes.

As a result, the Claridge is hunting around for jocks who can sing,

(Continued on page 525)

Writers, ACLU Attack Calif. Privacy Proposal

Hollywood, May 8.

Strong opposition based on lingering First Amendment concerns has been spelled out by Writers Guild of America — joined by the American Civil Liberties Union — against Calif. State Sen. William Campbell's proposed bill protecting the privacy and property rights of celebrities 50 years after their death.

Although the measure has been amended, and definition drawn more narrowly, in an attempt to calm WGA and ACLU fears, both organizations claim the concessions do not come close to overcoming their reservations.

Campbell's bill — even before it

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Memories Of A Cannes Addict

(Continued from page 4)

the Virgin Islands.

Cannes' ritzy, resort ambience has indeed become too commercial. Fast foods and junk shops have opened and many of the restaurants have tempered their bon vivant delights to accommodate indiscriminate taste buds.

Anyone who's plainly curious can now frolic on the beach or dine on hamburgers (horse meat would be more like it) and house wine. Indeed, what makes Cannes different from Asian resorts, patronized by Hong Kong pseudo jet-setters, like Pattaya Beach, Bali or Kinabalu, is grounded more on illusion than reality.

'Where's Edy?'

Myriad reasons lure people to this festival, and one of them is to rub elbows with name showbiz personalities. On view, gathering crowds and rubbing sunglasses are the likes of Robert DeNiro, Sophia Loren, Charlotte Rampling, Jerry Lewis, Pia Zadora, Liza Minnelli, Glenda Jackson, Jeri Hall, Robert Duvall, Nagisa Oshima, Dirk Bogarde and David Bowie. Half of them had no new films on display and just came to be seen. Others are mere publicity-mad showbiz types.

Visit the foyer of the Carlton Hotel and you'll see those who actually dip their pockets to make a purchase. The push and shove against one another, ever fearful of missing a fortune or a bargain or, more probably, both.

It's not who's done what to whom that matters, but who's bought what from whom, and at what price? The same thing goes on in the bars and even in the bedrooms. Everybody's possibly lying, and they all know it.

To get the feel of Cannes is to begin to understand what impels otherwise sane souls to pour a fortune into such a risky enterprise as filmmaking; what forces normally sound individuals to get behind cameras and transform their thoughts into images that move; what turns nice people into monsters in order to see an approximation of themselves up there on the screen.

It's a kind of virus of the psyche and Cannes is where the infection spreads quickest, day and night.

Out on the Croisette, the stars saunter, the non-stars stare and the journalists try desperately to overhear. The crowds are clustered here and there, their eyes riveted on some titillating spectacle. The stunts range from yacht parties in the bay to strips on the beach. But one must beware of the latter, for as the girl bares flesh and the crowds gather round, the pickpockets pounce. One must just grip one's money at all times like a leech, even when asleep.

In an effort to put Cannes in the forefront of the film industry, the new Palais was built. This concrete monstrosity, designed by British architect Sir Hubert Bennett, stands on the site of the old Casino. It is as difficult to get out of as to get into.

An intending patron found himself stuck last year in an elevator with a rat, another visitor lost his way in a corridor and started screaming for help. This box-like edifice, which has most of its exhibition halls and theaters in the basement is, to say the least, a monument to bad taste.

The Palais' main market stands last year were laid out in such a way that it was almost impossible to find the one desired. "Ou est le stand Indien?" asked one poor stranger. "Fifteenth corridor on the right, then sixth on the left," came the reply.

They call it The Bunker, and its hard-working staff had turned a pale grey by the end of the fest last year. It's reported this year's fest, which begins Friday (11), will have major renovations, a response to the wild outcry for the old traditional ways of Cannes, which separated it from the plethora of fests now occuring almost daily around the globe.

At last year's event, there were student riots which brought the whole proceedings to a halt. The students weren't able to get into The Bunker and they threw red paint at the Palais, making it slightly more pleasing to the eye. Cannes had a line which neatly described it all — "Disorder follows chaos."

Now the festival is about to begin again and Cannes is getting ready. It hasn't been worth the trouble in past years, but we'll surely come back this year. Surprising? No. We're hooked,like sharks in the chum slick.

The Navarre Corp., indie music and computer distrib headed by former Pickwick exec **Eric Paulson**, opened a Chicago one-stop and indie distrib office, to be headed by former Arista Records staffer **Judd Siegal.**

Music Short

(Continued from page 4)

formed for free. Warner Bros. Records, which has the rights to "It Happens Every Day" (a cut from Simon's last WB album, "Hello, Big Man") will get video exploitation rights to the short once its exclusive theatrical run is over. Hayes estimated that most Music Motion shorts will have an exclusive theatrical run of up to one year.

The exec claimed that a recent survey of filmgoers at the College Theater in Storrs, Conn. established that if two theaters were playing the same pic, 82% would choose the outlet that also offered a music short.

Hayes said he is now talking with several w.k. recording artists about future music short productions, but none are yet on the boards. He's also hoping to interest distributors in the concept.

"It Happens Every Day," which has a running time of under four minutes, was directed by Michael Oblowitz and shot at the Munson Diner in Manhattan. Co-financing was provided by Hayes' partner, Shant Hovnanian, a real estate developer.

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